



**Department of
Music, Theatre
and Dance**
Fulton School of Liberal Arts



ALLEGHENY ENSEMBLE
PRESENTS

Out of this World

WITH GUEST SOPRANO ANGEL AZZARRA

ERNEST BARRETTA, PIANO

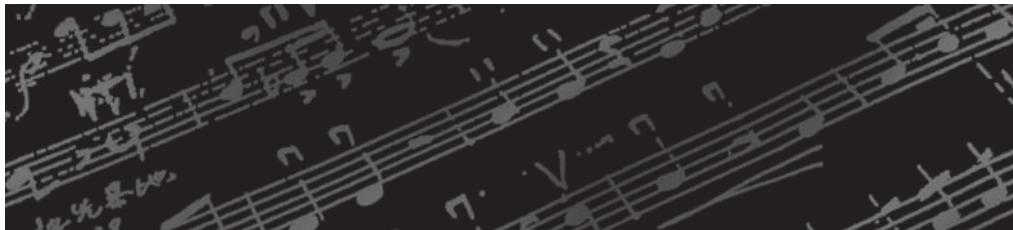
SACHIHO MURASUGI, VIOLIN

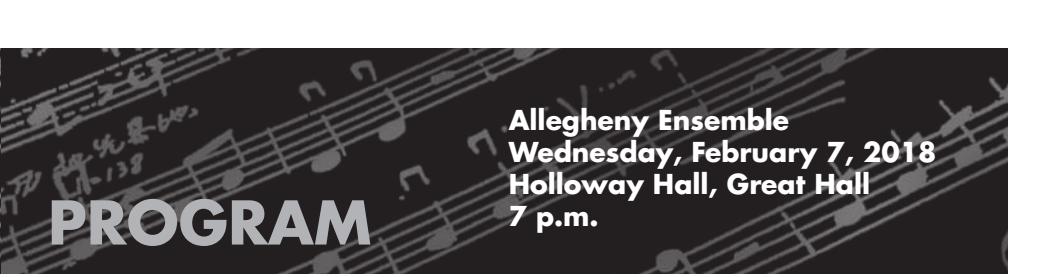
JEFFREY SCHOYEN, CELLO

Salisbury
UNIVERSITY

www.salisbury.edu

Wednesday, February 7, 2018
Holloway Hall, Great Hall
7 p.m.





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PROGRAM

Student Spotlight: Anthony Constantine, viola and Sungryung Kim, piano

Sonata in C minor Felix Mendelssohn (1809-1847)
Adagio-Allegro

From Fantasy Pieces, Op. 88 Robert Schumann (1810-1856)
Duet: Langsam, und mit Ausdruck
Finale: Im Marsch-Tempo
Allegheny Trio

Erlkönig Franz Schubert (1797-1828)
Der Tod und das Mädchen
Der Doppelgänger
Die Junge Nonne
Angel Azzarra, soprano; Ernest Barretta, piano

Trio in D, Op. 70 No. 1 Ludwig van Beethoven (1760-1827)
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Reception featuring “Out of This World” desserts immediately to follow performance.

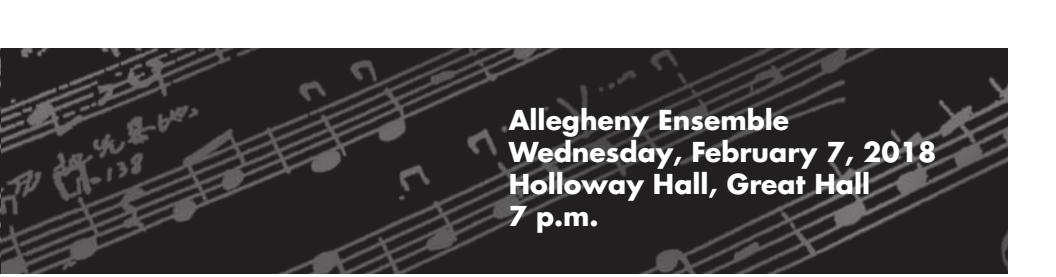
PERFORMER BIOGRAPHIES

Angel Azzarra

Born in the Deep South of the United States, soprano Angel Azzarra began her musical studies in the Magnolia State, later earning her master's degree at the Manhattan School of Music as their sole full scholarship voice student. Azzarra is now a sought-after chamber musician and interpreter of obscure works, recently performing Villa Lobos' *Bachianas Brasileiras No. 5*, featuring cellists Steven Doane and Rosemary Elliott, as well as a chamber reworking of the Rachmaninoff piece, "Не пой, красавица," at the Heifetz International Music Institute. Her reputation as a sought-after Rachmaninoff interpreter continues to expand after her performances in Peru with his Opus 38, as well as recent concerts featuring the Rachmaninoff Opus 21 and 34. She is also well known for her operatic work. While under the baton of Metropolitan Opera conductor Pierre Vallet in Ibert's *Persée et Andromède*, the performance was listed in the *New York Times* as "The Best Classical Music of 2016." Other recent engagements include the rarely performed George Crumb's *Three Early Songs* and Sibelius' Op. 70 *Luonnotar* at Miller Hall in New York City. She recently performed a New York premiere of Conrad Susa's *The Dangerous Liaisons* as Madame de Volanges. Opera credits include Countess (*Le nozze di Figaro*) Pamina (*Die Zauberflöte*), Fiordiligi (*Cosi fan tutte*), as well as concert excerpts of Lucia (*Lucia di Lammermoor*), Semiramide (*Semiramide*) and Violetta (*La Traviata*). She has performed with numerous young artist programs and opera houses across the world, including the Franz Schubert Institute, Natchez Festival of Music, Midwest Institute of Opera, Opera Festival di Roma and International Performing Arts Institute of Munich. Azzarra was a national finalist in the Rose Palmei-Tenser competition, as well as a national finalist in the Classical Singer competition. Upcoming engagements include performances of Mimi (*La Bohème*), Donna Anna (*Don Giovanni*), Le Baronne de Gondremarck (*La Vie Parisienne*) and Schoenberg's "Pierrot Lunaire."

Ernest Barretta

Ernest Barretta is a successful soloist and chamber musician who has performed extensively throughout the United States and Canada. A collaborative artist, he has played with such internationally recognized musicians as baritone Christopher Robertson and trumpeter Terry Everson. He studied at Oberlin Conservatory and earned a D.M.A. from Peabody Conservatory. Recently, Dr. Barretta has been active performing and giving masterclasses in music festivals throughout China and Taiwan, as well as participating as a judge in several international competitions. He maintains a full teaching load at the Juilliard School in New York, where in addition to individual piano instruction, he coaches several chamber music ensembles.



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Sachi Murasugi

Sachi Murasugi has performed extensively as a professional orchestral and chamber musician throughout the U.S., Mexico and Spain. She has been a member of the Louisiana Philharmonic and West Virginia Symphony and performed regularly with the Omaha Symphony and the Dayton Philharmonic. Sachi holds performance degrees from Manhattan School of Music and the Ohio State University where she received her D.M.A. Previous teachers include the famed Russian American pedagogue Raphael Bronstein, as well as Daniel Phillips and violist Catharine Carroll. Currently, she is concertmaster for the Salisbury Symphony Orchestra and a full-time lecturer at SU. Additionally, she performs regularly with regional professional orchestras such as Annapolis Symphony, is treasurer of the American String Teachers' Association MD/DC Chapter and pursues her interest in Japanese traditional music.

Jeffrey Schoyen

Conductor and music director of the Salisbury Symphony and the Salisbury Youth Orchestra, Schoyen teaches cello and bass, and is Professor of Music at SU. He has given concerts throughout the United States, Germany, Mexico, Spain and Ecuador. He has been a recipient of the Frank Huntington Beebe Grant to study in London with William Pleeth and also the Tanglewood Gustav Golden Award. Schoyen is a graduate of the New England Conservatory and holds a D.M.A. from SUNY - Stony Brook where he was a student of Timothy Eddy.

Anthony Constantine

Anthony Constantine was born in Greensburg, PA, and began studying viola in sixth grade. Currently he is a freshman at SU pursuing a dual major in music – performance, studying with Dr. Sachi Murasugi, and psychology. Prior to coming to SU, he was principal violist of the Salisbury Youth Orchestra and recipient of a PRESTO Scholarship. He is excited to continue his studies and hopes to enjoy his own music one day.

Sungryung Kim

Sungryung Kim was born in Seoul, South Korea, where she began her piano studies at the age of 7. In 2008, she received the award of excellence in a youth piano competition in Korea. Since coming to the U.S. in 2011, she has been active accompanying area high schools in concerts and festivals. Currently, she is a sophomore at SU where she is pursuing a degree in music - performance and studying with Dr. Linda Cockey.

TRANSLATIONS

Translations by Gerard Macworth-Young

Erlkönig

Text by Johann Wolfgang von Goethe

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweiß?
Mein Sohn, es ist ein Nebelstreif.

“Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.”

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind.

“Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein.”

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau.

“Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt.”
Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids getan!

Dem Vater grausets, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not;
In seinen Armen das Kind war tot.

Erl-King

Who rides so late through night and wind?
It is a father with his child;
He has the boy there in his arms,
He clasps him safely, and holds him warm.

My son, why do you hide your face so fearfully?
Father, do you not see the Erl-King?
The Erl-King with his crown and train?
My son, it is a streak of mist.

“Sweet child, come away with me!
Such lovely games I will play with you;
There are many pretty flowers on the river bank;
My mother has many a golden robe.”

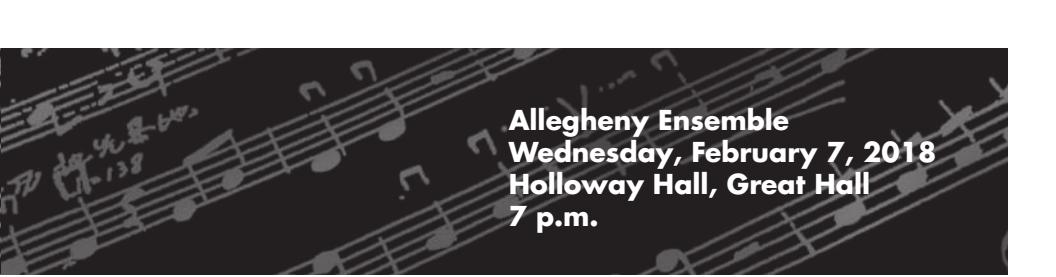
My father, my father, do you not hear
What the Erl-King is softly promising me?
Be calm, stay calm, my child;
It is the wind rustling in the dry leaves.

“My handsome boy, will you come with me?
My daughters will take good care of you,
My daughters, they lead the nightly dance
And will rock and dance and sing you to sleep.”

My father, my father, do you not see
The Erl-King's daughter in yonder dark?
My son, my son, I see it plainly,
It is the old grey willow gleaming.

“I love you, your beauteous form attracts me;
And if you are unwilling, I will use force.”
My father, my father, now he takes hold of me,
The Erl-King has hurt me!

The father shudders, he rides apace,
Holding the moaning child in his arms;
He reaches the homestead with desperate effort;
In his arms the child was dead.



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Der Tod und das Mädchen

Text by Matthias Claudius

Das Mädchen
Vorüber! Ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung! Geh, lieber,
Und röhre mich nicht an.

Der Tod

Gib deine Hand, du schön und zart Gebild!
Bin Freund, und komme nicht, zu strafen.
Sei gutes Mut! ich bin nicht wild,
Sollst sanft in meinen Armen schlafen!

Der Doppelgänger

Text by Heinrich Heine

Still ist die Nacht, es ruhen die Gassen,
in diesem Hause wohnte mein Schatz;
sie hat schon längst die Stadt verlassen,
doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch, und starrt in die Höhe,
und ringt die Hände vor Schmerzensgewalt;
mir graust es, wenn ich sein Antlitz sehe,
der Mond zeigt mir meine eigne Gestalt

Du Doppelgänger, du bleicher Geselle!
Was äfftst du nach mein Liebesleid,
das mich gequält auf dieser Stelle
so manche Nacht, in alter Zeit?

Die Junge Nonne

Text by Jacob Nicolaus Craigher de Jachellutta

Wie braust durch die Wipfel der heulende Sturm!
Es klinnen die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!
Immerhin, immerhin, so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.
Nun tote, du wilder, gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.
Ich harre, mein Heiland, mit sehndem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süsse Getön
Allmächtig zu ewigen Höhn'.
Alleluia!

Death and the Maiden

The Maiden

Pass me by, o pass me by,
Go, wild skeleton!
I am still young; go, dear one,
And touch me not!

Death

Give me your hand, o fair and tender form!
I am your friend; I do not come to punish.
Be of good cheer! I am not wild, You shall sleep
softly in my arms.

The Phantom Double

The night is calm, the streets are silent,
This is the house where my dear one dwelt;
She has left the city long since,
But the house still stands, in the same square.

A man, too, stands there, staring up aloft,
And wringing his hands in overwhelming grief;
I shudder when I see his features,
The moonlight shows me my very own form.

You phantom double, you pale-faced fellow there!
Why do you ape the pangs of love
That tortured me here in this very place,
So many a night, in times gone by?

The Young Nun

How fiercely the storm howls among the tree-tops!
The rafters rattle, the house trembles;
The thunder rolls, the lightning flashes!
And the night is as dark as the grave!
So without cease, there was tumult till lately within me also.
My life was a ferment, as now the storm,
My limbs were trembling, as now the bouse,
Love flamed in me, as now the lightning,
And my soul was dark as the grave.
Now rage on, o wild and violent storm!
In my heart there is peace, in my heart there is calm.
The loving bride awaits the Bridegroom,
Cleansed in the testing fire,
Espoused to Eternal Love.
I await my Saviour with longing gaze,
Come, Heavenly Bridegroom, and fetch thy bride!
Release my soul from its earthly prison!
Hark, the bell peals softly from the tower,
Its sweet tones summon me
With infinite power to eternal heights!
Alleluia! Alleluia!



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Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*

Robert Smith, *Co-Chair, Department of Music, Theatre and Dance*

Sally Choquette, *Administrative Assistant II, Department of Music, Theatre and Dance*

Brooke Church, *Administrative Assistant II, Department of Music, Theatre and Dance*

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Salisbury University
1101 Camden Avenue, Salisbury, MD 21801
Phone: 410-543-6385
Fax: 410-548-3002
Email: wmfolger@salisbury.edu

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UNIVERSITY
www.salisbury.edu